



# SAN FRANCISCO ART INSTITUTE

1999

Summer

Schedule of Classes







## GENERAL INFORMATION

The following policies and procedures are excerpted from the *SFAI Campus Handbook*.

### ACCREDITATION

The San Francisco Art Institute is accredited by the Senior Commission for Colleges and Universities of the Western Association of Schools of Art and Design. The Institute maintains an affiliation begun in 1893 with the University of California. Accreditation for the baccalaureate (BFA) was granted in the Fall of 1955, and for the master (MFA) in the Fall of 1957.

### ADMISSION

Summer 1999 courses are open to continuing SFAI degree students, and to adults and other college age students, provided that stated prerequisites are met to the satisfaction of the instructor. Course enrollment is further subject to space availability.

### COLLEGE CREDIT UNITS AND TRANSCRIPTS

Credit is offered as the semester unit. Undergraduate courses are numbered 1-399. Graduate courses are numbered 500-599 and are available only to students admitted into one of the graduate programs of the Institute. Report cards for courses taken during the Summer term are sent three to four weeks after the closing of the term. If an official transcript is required, please complete the request for an official transcript available at the Registrar's Office.

### NON-DISCRIMINATION POLICY

It is the policy of the San Francisco Art Institute to provide all students with equal educational, financial aid, and employment opportunities in all its programs and activities regardless of religion, race, national or ethnic origin, gender, sexual orientation, age, or disability.

Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to the Vice President for Administration, San Francisco Art Institute, or the Director of the Office for Civil Rights, US Department of Education, Washington, DC 20202.

Students with *documented* learning disabilities requiring specific accommodations should see the Academic Advisor.

Qualified disabled students who require special accommodation in order to participate in the San Francisco Art Institute's programs should write to the Director of Admissions, SFAI, 800 Chestnut Street, San Francisco, CA, 94133 at least ninety days prior to the start of the program in which the disabled student wishes to participate, explaining the nature of the disability and the specific accommodations required. Because SFAI's historic hillside structure currently presents barriers to mobility-impaired students, SFAI specifically encourages them to notify the Director of Admissions as far in advance of the date of entry as possible so that necessary accommodations can be made.

### THE SCHEDULE OF CLASSES AS A PUBLICATION

The Schedule of Classes was correct at the time it was printed. Please check for "Summer 1999 Changes and Additions" posted outside the Registrar's Office for any subsequent additions or changes. Although SFAI will attempt in good faith to offer the courses listed in the Schedule of Classes for Summer 1999, SFAI reserves the right to:

1. Cancel any class because minimum enrollment has not been met
2. Change instructors
3. Change the time and/or place of the class.



## HOW TO REGISTER

Early enrollment is advised as many classes fill early.

### REGISTRATION

Registration is the means by which a person officially becomes a student of the Institute for a term. Registration is always in relation to one of the approved semesters/sessions of the Institute. Registration, as well as changing registration by adding or dropping courses, requires the completion of the appropriate form to be filed with the Registrar's Office. **The Institute does not automatically drop students who elect not to attend following registration; consequently, it is always the student's responsibility to notify the Registrar's Office when adding or dropping a course, or withdrawing from all courses for the term.**

Continuing degree and certificate students of the Institute should take advantage of the priority date and time assigned for their Fall 1999 registration and pre-register for Summer 1999 at the same time. Please see page 3 for specific dates and procedures for Early Registration for Summer 1999.

### REGISTRATION IN PERSON

Registrations are accepted in the Registrar's Office between the hours of 10:00am and 3:00pm, Monday through Friday. The office is located just inside the Francisco Street entrance, on the balcony overlooking the entrance. Payment may be made in cash, check or credit card.

### REGISTRATION BY PHONE

Registrations by phone using American Express, Master Card or Visa are accepted by calling 415.749.4535 (the Registrar's Office) between the hours of 10:00am and 3:00pm PST, Monday through Friday. Please have your credit card number and expiration date ready. In addition, be prepared to provide all the required information for the registration form. You will find the form located on the back cover of this brochure.

### REGISTRATION BY FAX

To register by fax using American Express, Master Card or Visa please call 415.749.4579 between the hours of 10:00am and 3:00pm PST, Monday through Friday. Please fill out and fax the registration form located on the back cover of this brochure. If the credit card does not belong to the registrant, please include the name and phone number of the card's owner.

### REGISTRATION BY MAIL

To register by mail using American Express, Master Card or Visa please fill out and mail the registration form located on the back cover of this brochure. If the credit card does not belong to the registrant, please include the name and phone number of the card's owner. Mail the fully completed form to:

San Francisco Art Institute  
Office of the Registrar -- Box SU  
800 Chestnut Street  
San Francisco, CA 94133-2299

## TUITION AND FEES

### REGISTRATION FEE

A non-refundable \$100 registration fee is charged to all students upon registration; the fee will be credited toward tuition. For continuing SFAI degree students who register during Early Registration (April 27 through May 4) the registration fee is due and payable by June 7, 1999. For all other students, the \$100 registration fee is due and payable when they register.

### TUITION FOR DEGREE AND NON-DEGREE STUDENTS

1-11 units: multiply each unit by \$804.00  
12-15 units: flat tuition fee of \$9,650.00  
Course # 399, Independent Study: \$5,304.00

### OTHER FEES

Summer Studio Access: 804.00  
MFA/PB Studio Rental: 300.00



Courses which involve off-campus travel and courses with special materials requirements carry special fees which are charged upon enrollment. See course descriptions for details.

### EARLY REGISTRATION FOR CONTINUING DEGREE AND NON-DEGREE STUDENTS

All students are encouraged to register well in advance of the beginning of classes and to take advantage of course selection. The following are early registration dates:

MFA students: April 27 and 28  
BFA students: April 28 through May 4  
Non-degree students: May 5 Onwards

Registration continues until the first day of each class.

### TUITION PAYMENT DEADLINES

For continuing students, tuition is due in full at the time of registration or by June 7, unless tuition is covered by Financial Aid. For non-degree students, tuition is due in full with the Student Accounts Office at the time of registration.

### ADDING AND DROPPING CLASSES

After registering, students may add or drop courses only by filing a written notice of program change (Add/Drop form) with the Registrar's Office. Changing from one section to another of the same course requires adding and dropping. Courses may be added up to and including the first meeting of the class; courses may be dropped at any time. Please see Refund Schedules below for refunds related to the elapsed instruction time in each class.

### FINANCIAL AID

Financial aid is available to degree seeking students enrolled for six or more units (normally two classes). **Students must remain enrolled for six units for financial aid to be applied to their student account.** For example, if you are planning to take two classes with the first one beginning on June 7th and the second class on July 6th, your grants and loans will not pay for your tuition unless you attend both classes. **Your grants and loans will not be applied to your student account until the first day of your first class.** This means that if you attend all, or part of only the first class and do not take the second class, you must pay the tuition without benefit of

financial aid. Please contact the Financial Aid Office at (415) 749-4520 for more information.

### "REFUNDS" AND BRIDGE LOANS

Financial Aid recipients who are expecting money back after their grants and loans pay their tuition, may receive that "refund" after their tuition is paid. Using the example mentioned earlier, if you are planning to take two classes with the first one beginning on June 7 and the second one beginning on July 6 your "refund" must be repaid if you do not attend the second class on July 6 and your grants and loans will not pay for your tuition.

Students who owe repayments to SFAI will be barred from future attendance and may not receive transcripts until their account is settled in full.

**Financial Aid recipients considering a reduction in course load below 3 units are strongly encouraged to consult with their financial aid officer prior to taking any action.**

**There will not be any bridge loans during the Summer Session.** That means financial aid recipients must plan how they will pay for rent, food, materials, supplies, etc. while waiting for their "refund".

### DROPPING A CLASS AND REFUNDS FOR CONTINUING DEGREE STUDENTS

Tuition refunds are given for individual classes dropped according to the following schedule:

### REFUND POLICY FOR CONTINUING DEGREE STUDENTS:

Eligibility for refunds will be determined solely according to the date that written notice is filed with the Registrar's Office. Responsibility for filing such notices rests entirely with the student. Students begin the refund process by obtaining a Change of Program (Add/Drop form) from the Registrar's Office.

#### Prior to and including:

|                                       |      |
|---------------------------------------|------|
| First day of first class              | 100% |
| First 10% of class attended           | 90%  |
| After first 10% and through first 25% | 50%  |
| After first 25% and through first 50% | 25%  |
| After first 50% of class attended     | 0%   |



**WITHDRAWING FROM THE SUMMER SESSION FOR  
CONTINUING STUDENTS ONLY**

Tuition refunds for dropping all classes will be calculated according to the schedule below, less the \$100 non-refundable registration fee. Other related fees, such as payment plan fees incurred by late payments to a payment plan, are not refundable.

For students taking more than one class, the average of the percentages of the classes attended will be used to determine the amount of tuition to be refunded.

Prior to and including:

|                                       |      |
|---------------------------------------|------|
| First day of first class              | 100% |
| First 10% of classes attended         | 90%  |
| After first 10% and through first 25% | 25%  |
| After first 25% and through first 50% | 0%   |

For students in their first term of attendance at SFAI and who are recipients of Federal Title IV financial aid (Stafford Loans, Pell Grants, Supplemental Educational Opportunity Grants (SEOG) the following prorata tuition refund policy applies.

Prior to and including

|                                       |      |
|---------------------------------------|------|
| First day of first class              | 100% |
| First 10% of classes attended         | 90%  |
| After first 10% and through first 20% | 80%  |
| After first 20% and through first 30% | 70%  |
| After first 30% and through first 40% | 60%  |
| After first 40% and through first 50% | 50%  |
| After first 50% and through first 60% | 40%  |
| After first 60% of classes attended   | 0%   |

Appeals for refund determinations may be submitted in writing to the Refund Appeals Committee, c/o Student Accounts, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA 94133.

**REFUND AND CANCELLATION POLICY, NON-DEGREE STUDENTS**

SFAI will refund full tuition and fee payments for enrollments in courses that are cancelled. If a non-degree student withdraws or drops a course after enrolling, a refund will be processed when notice is given to the Registrar's Office. All refunds are subject to a \$100 registration fee.

The refund policy below will determine the percentage of tuition to be refunded.

Prior to and including:

|                             |      |
|-----------------------------|------|
| First day of first class    | 100% |
| First 10% of class attended | 90%  |

|                                       |     |
|---------------------------------------|-----|
| After first 10% and through first 25% | 50% |
| After first 25% and through first 50% | 25% |
| After first 50% of class attended     | 0%  |

Please allow three to four weeks for processing refunds.

**Abbreviations and special locations used in this schedule:**

CDM Center for Digital Media



# SUMMER 1999 SCHEDULE OF CLASSES

## DIGITAL MEDIA

| Course Title                        |            | Crse Code | Day | Time            | Room | Instructor |
|-------------------------------------|------------|-----------|-----|-----------------|------|------------|
| Introduction to 2D/3D Digital Media | 6/7 - 7/2  | DM101     | M-F | 9:00am - 1:00pm | CDM  | Torinus    |
| Digital Video                       | 6/7 - 7/2  | DM205     | M-F | 1:30pm - 5:30pm | CDM  | Anderson   |
| Time Based Multimedia               | 7/6 - 7/30 | DM102     | M-F | 9:00am - 1:00pm | CDM  | Torinus    |
| Digital Sound                       | 7/6 - 7/30 | DM202     | M-F | 1:30pm - 5:30pm | CDM  | DeMarinis  |

## FILMMAKING

| Course Title |            | Crse Code | Day | Time            | Room | Instructor |
|--------------|------------|-----------|-----|-----------------|------|------------|
| Super-8mm    | 6/7 - 6/18 | FM202     | M-F | 9:00am - 5:30pm | 26   | Lipzin     |

## INTERDISCIPLINARY

| Course Title          |             | Crse Code | Day | Time            | Room  | Instructor    |
|-----------------------|-------------|-----------|-----|-----------------|-------|---------------|
| Italian Art & Culture | 6/25 - 7/26 | IN215     |     |                 | Italy | Poli          |
| Art, Psyche, Spirit   | 8/24 - 9/1  | IN216     | T-W | 9:00am - 4:00pm | 13,8  | Martin, Malik |

## LIBERAL ARTS

| Course Title   |            | Crse Code | Day  | Time             | Room  | Instructor  |
|--|------------|-----------|------|------------------|-------|-------------|
| Art History Survey A                                 | 6/7 - 7/28 | ARTH100   | M,W  | 6:00pm - 9:00pm  | 8     | Stringer    |
| Art History Survey B                                 | 6/8 - 7/29 | ARTH101   | T,TH | 10:00am - 1:00pm | 8     | Fiss        |
| Art Writing Conf.                                    | 8/6 - 8/13 | ARTH301   | F-F  | 9:30am - 4:30pm  | 16    | Berkson     |
| English Composition A                                | 6/8 - 7/29 | ENGL100   | T,TH | 6:00pm - 9:00pm  | 20B   | Pepper      |
| English Composition B                                | 6/7 - 7/28 | ENGL101   | M,W  | 1:30pm - 4:30pm  | 20B   | Beames      |
| Mediterranean Civilizations                          | 6/7 - 7/28 | HIST100   | M,W  | 10:00am - 1:00pm | 8     | Beames      |
| Origins of the Modern World                          | 6/8 - 7/29 | HIST101   | T,TH | 1:30pm - 4:30pm  | 8     | Papanikolas |
| Native American Cultures and Places of the Southwest | 6/7 - 6/27 | SOCS201   | M-F  | 6:00pm - 9:00pm  | 16/AZ | Burnam      |

## NEW GENRES

| Course Title                             |             | Crse Code | Day | Time            | Room          | Instructor |
|--|-------------|-----------|-----|-----------------|---------------|------------|
| Summer Camp                              | 7/5 - 7/14  | NG215     |     |                 | Glen Wild, NY | Labat      |
| Making a Porno Film: a Critical Analysis | 7/19 - 7/30 | NG216     | M-F | 9:00am - 5:30pm | 9,10          | Tzaig      |

## PAINTING/DRAWING

| Course Title                |                  | Crse Code | Day | Time             | Room        | Instructor      |
|-----------------------------|------------------|-----------|-----|------------------|-------------|-----------------|
| Drawing I & II              | 6/7 - 18         | DR120     | M-F | 9:00am - 5:30pm  | 13          | Tchakalian      |
| Landscape Painting          | 6/7 - 6/18       | PA122     | M-F | 9:00am - 5:30pm  | 116/on site | Arnold          |
| Living & Breathing Painting | 6/21 - 7/2 & 7/9 | PA121     | M-F | 10:00am - 6:30pm | 115/116     | Klein           |
| Drawing: Object             | 7/6 - 7/16       | DR203     | M-F | 9:00am - 5:30pm  | 13          | Mitchell-Dayton |



# SUMMER 1999 SCHEDULE OF CLASSES

## PHOTOGRAPHY

| Course Title            |           | Crse Code | Day | Time            | Room | Instructor |
|-------------------------|-----------|-----------|-----|-----------------|------|------------|
| Overview B/W            | 6/7 - 7/2 | PH103     | M-F | 9:00am -1:00pm  | 16   | Dawson     |
| Direction & Inspiration | 6/7 - 7/2 | PH215     | M-F | 1:30pm - 5:30pm | 16   | Connor     |

## PRINTMAKING

| Course Title                |            | Crse Code | Day | Time           | Room  | Instructor |
|-----------------------------|------------|-----------|-----|----------------|-------|------------|
| Japanese Woodblock Printing | 6/7 - 7/2  | PR109     | M-F | 9:00am -1:00pm | 1 & 2 | Shinohara  |
| Book Arts                   | 7/6 - 7/30 | PR110     | M-F | 9:00am -1:00pm | 1-4   | Munson     |

## SCULPTURE

| Course Title             |            | Crse Code | Day | Time            | Room | Instructor |
|--------------------------|------------|-----------|-----|-----------------|------|------------|
| Ceramic Sculpture I & II | 7/6 - 7/30 | CE120     | M-F | 1:30pm - 5:30pm | 106  | Blackburn  |



# COURSE DESCRIPTIONS - SUMMER 1999

When reading the course descriptions and the scheduled course meeting times, pay particular attention to the course codes. These include:

- a) two to four alphabetical letters which refer to the subject in which the course is offered;
- b) a one to three-digit course number;

## DIGITAL MEDIA

*Catherine Greenblatt, Associate Dean; Paul Klein, Coordinator, Center for Digital Media; David Knupp, System Site Manager*

### DM101

#### Introduction to 2D/3D Digital Media

3 UNITS

After an introduction to computer hardware and software systems, students will complete projects within photo and electronic paint manipulation, electronic page and text layout and illustration programs. An introduction to 3-D modeling and web site building will also be included. In the photo and paint component, students will use standard imaging and production tools to manipulate photographs and/or create images from scratch. The page layout component will concentrate on completing artwork using text-based content. These page layout programs are available to students for producing alternative text, poem, story, or other undefined formats in a variety of media. In the illustration component, students will produce high quality postscript drawings. After an introduction to these software tools, students will complete a range of projects in each format. Work will be evaluated from a technical and aesthetic perspective.

Satisfies a Studio Elective.

M - F June 7 - July 2  
9:00am - 1:00pm  
Studio: CDM

**Instructor:** Sigi Torinus is an installation artist whose work ranges from photographic to interactive video environments. She holds an MFA in Photography. Her work has been exhibited in Europe, Asia and the United States.

### DM205

#### Digital Video (DV): A New Video Technology

3 UNITS

Prerequisite: DM101 or instructor permission.

Digital video is the latest technology that alleviates the need to digitize video from an analog source. This provides a high quality alternative to traditional non-linear editing systems such as AVID. Students will use digital source material (DV) and manipulate it in a desktop editing environment. Digital video allows for the easy handling and treatment of source material using effects, image manipulation and editing. To accomplish this, the class will focus on software including Premiere, AfterEffects, sound editing tools and other packages. Students have the option of creating single channel video or digital video in other contexts, including web pages or interactive CD-ROM. The course also examines other means for video presentation including interactive video, installation/projection, videodisc and DVD.

Students will examine different video structures, theories, concepts and forms through production, discussions and by viewing students' and artists' work. Additionally, the course will look at ways in which new digital technologies have changed conceptions of the relationship between our aesthetics and our machines. For the storage of their projects, students will be required to purchase high capacity cartridges such as JAZ.

Satisfies a Studio Elective.  
M-F June 7 - July 2  
1:30pm - 5:30pm  
Studio: CDM



**Instructor:** Elliot Anderson is a fine art graphic designer, photographer and programmer. He has taught at the School of Visual Arts in New York, the California Institute of the Arts and the San Francisco Art Institute. His work is exhibited internationally.

## DM102

### Introduction to Digital Time-Based Multimedia

3 UNITS

This course will concentrate on the creation of work which integrates static and time-based mediums into the category popularly known as "multimedia" which also includes the building of web sites. Photo and electronic manipulation programs which are standard production tools for multimedia and the web will be demonstrated for those students who did not take DM101. An introduction to time-based digital media including non-linear editing (digital video), animation, and interactivity will give students the tools for completing multimedia projects. While instruction in class will emphasize technique, criticism and evaluation of work with an emphasis on dialogue and ideas will also be stressed. Supplementary critical readings will help shape students' understanding of new media. Examples of artists working with digital media will be presented for discussion.

Satisfies a Studio Elective.

M-F July 6 – July 30  
9:00am – 1:00pm  
Studio: CDM

**Instructor:** Sigi Torinus (see bio pg. 7)

## DM202

### Introduction to Spectrums of Digital Sound

3 UNITS

Prerequisite: DM101 or instructor's permission.

Sound has existed at the margins of art for more than a century since its emancipation from music. In recent decades, a growing movement of sound artists has forged a new centrality of digital sound practice, which influences the theory and perception of diverse art forms. This class will look at and listen to a broad spectrum of contemporary sound art, review and discuss theoretical and technical materials relating to sound practice, and create sound works. Class

time will be divided among listening, discussing and creating sound projects. There will be visits to sound installations off-site and several guest speakers will make presentations on subjects related to sound art.

Satisfies a Studio Elective.

M - F July 6 - July 30  
1:30pm - 5:30pm  
Studio: CDM

**Instructor:** Paul DeMarinis has been working as a multimedia electronic artist since 1971 and has created numerous performance works, sound and computer installations and interactive electronic inventions. In addition to teaching at SFAI, DeMarinis has lectured at Mills College and Wesleyan University. He has performed in the United States, Japan and Europe.

## FILMMAKING

*Catherine Greenblatt, Associate Dean; Jan Doyle, Area Manager; Jeff Rosenstock, Equipment Checkout Supervisor; Michael Rosas-Walsh, Film Technician*

## FM202

### Big-As-Life: Super-8mm Filmmaking

3 UNITS

Prerequisite: Filmmaking 101: Introduction to Filmmaking or instructor permission.

Overshadowed by 16mm and considered obsolete by some, super-8 filmmaking has seen an international revival in recent years, as evidenced by the recent 50-show retrospective at New York's MOMA, "Big As Life". A main advantage of super-8 during its 30+ year history has been its accessibility and its independence from expensive equipment. This intensive workshop will focus on using super-8mm film processes to complete a project culminating in a single or multiple projection film or film component of an installation, performance, or sculptural work. Students will shoot and hand-process black-and-white film stock, as well as construct and transfer S-8 magnetic sound tracks to film. Students will study examples of fine art S-8, including work by many old and new masters of S-8 medium.

Satisfies a Major Studio Requirement or Studio Elective.



M-F, June 7 - June 18  
9:00am - 5:30pm  
Room: 26

**Instructor:** Janis Crystal Lipzin, Professor of Filmmaking and Interdisciplinary Programs, has taught at SFAI since 1978. She has been making Super-8mm films for twenty five years. Five of her Super-8mm films are featured in the exhibition *Big As Life* at the Museum of Modern Art in New York.

## INTERDISCIPLINARY PROGRAM

*Catherine Greenblatt, Associate Dean; Jennifer Rissler, Studio Program Coordinator*

### IN215

#### Italian Art and Contemporary Culture

##### 6 UNITS

**Prerequisites:** Completion of a brief questionnaire, interview with faculty organizer and submission of a portfolio.

Rich in history and culture, and with a singular place in the development of western art, Italy offers unique perspectives to all students of the arts. Once divided into small, warring principalities, the Italian peninsula still offers regional differences in art, architecture, language, customs and a varied cuisine. Italy today is faced with political questions which reflect the pressures of a new world order.

This advanced interdisciplinary course will examine the art, culture and everyday life of Italy, while providing students an opportunity to work in the medium of their choice. The course traces Italian culture from the Renaissance to the present. Studio and classroom work will take place at Studio Art Centers International in Florence, where housing will also be made available. There will be many excursions to neighboring cities, as well as a two-day stay in the countryside of Tuscany.

Satisfies either Elective Studio, or 3 units in Elective Studio and 3 units in Elective Art History.

June 25 - July 26, 1999  
Florence, Italy

**Note:** Students must attend 15 hours of orientation prior to departing for Italy. Assigned readings will be discussed at this time. A non-refundable first payment of \$250.00 is due by January 29, 1999. The course is fully enrolled.

**Instructor:** Mariella Poli received her MFA in Photography from SFAI. She is a fine art photographer and a photography/Interdisciplinary instructor. She has been teaching intermediate and advanced classes at the San Francisco Art Institute, as well as Studio Art Centers International in Florence, for the past four years. In Summer 1996 she led an Interdisciplinary class to Chiapas, Mexico and in Summer 1997 an Advanced Interdisciplinary class to Italy through the San Francisco Art Institute. Ms. Poli has exhibited and been published in Italy, Mexico City, Spain, Austria, Denmark and San Francisco.

### IN216

#### Art, Psyche, Spirit: A summer workshop in art and personal transformation

##### 3 UNITS

**Prerequisites:** None

**Art:** A sharing of studio work from an archetypal perspective.

**Psyche:** An introduction to methods for initiating the path of individuation.

**Spirit:** A review of both Asian and Western traditional concepts of mind, body and spirit, followed by guided training for entering paranormal (veridical, in this world), and astral (transcendent, in the spiritual world) experience.

Satisfies a Studio elective or Liberal Arts elective.

August 24 - September 1  
9:00am - 4:00pm  
Studios 13 and 8

**Instructors:** Fred Martin has been exploring and teaching in the archetypal aspect of both contemporary and historical art from all cultures for many years, both through his art history survey courses at SFAI, and through his own art and writing.

Karen Malik, a spiritual teacher with extensive experience and a thorough background in biofeedback work, has served for many years as a Trainer with the Monroe Institute of Applied Sciences. Ms. Malik holds an MFCC and is in private practice in San Francisco and Mill Valley.



## LIBERAL ARTS

Catherine Greenblatt, Associate Dean

### ARTH100

#### Art History Survey A

3 UNITS

This is the first of a three-part introductory survey of art history. The survey will highlight Western and non-Western art from the Neolithic Period to the end of the French Revolution. Lectures will interweave the fundamental chronology of Western art with parallel developments in Africa, Asia and North and South America. Each of the topics covered will be placed into a social, political and cultural framework, which will present stylistic, formal developments within a broader context. Assigned readings, together with intensive discussions, will enable students to consider artworks in the time period in which they were made and in relation to present-day cultures and theories. Students are required to attend lectures and will be evaluated on the basis of exams, class projects, and term papers.

ARTH100 is a required course for all BFA and MFA candidates who have not satisfied ARTH100/101 elsewhere. ARTH100 and ARTH101 must be taken in sequence. This satisfies the first part of the Art History Survey requirement.

M, W June 7 – July 28  
6:00pm – 9:00pm  
Studio 8

**Instructor:** Rozanne Stringer teaches at the College of Marin and is Director of Extension Education and Summer Programs at SFAI, where she also teaches. Prior to joining SFAI, she worked as Curator of Education at the San Francisco Museum of Modern Art.

### ARTH101

#### Art History Survey B

3 UNITS

Prerequisite: ARTH100

The second of a three-part introductory art history survey, the class will cover the period from the French Revolution up to Abstract Expressionism. Lectures will interweave the history and chronology of Western Art with topical concerns. Attention will be given to moments of significant contact between cultures—European, African, Native American and Asian—and the artworks and

aesthetic discourses resulting from these encounters. Readings and intensive discussions will enable students to consider artworks in their historical contexts, as well as in relation to contemporary culture and theory. Special emphasis will be placed on theories of the avant-garde, the relationship between identity and the politics of seeing, the production of the spectator in the age of mechanical reproduction, and the proliferation of "modernisms."

ARTH101 is a required course for all BFA and MFA candidates who have not satisfied ARTH100/101 elsewhere.

T, TH June 8 - July 29  
10:00am - 1:00pm  
Studio 8

**Instructor:** Karen Fiss is Assistant Professor of 20<sup>th</sup> Century Art History at Washington University, St. Louis. She received her Ph.D. from Yale University. She specializes in modern European art and Mexican art.

### ARTH301

#### Art Writing Conference

3 UNITS

Prerequisite: One year of college-level art history or theory.

Now in its thirteenth year, this seminar on art criticism offers unparalleled opportunities for artists, students, critics and the general public to work with leading art professionals, led by noted poet and critic Bill Berkson. An intensive forum for the discussion of the issues that influence art criticism today, the conference includes panel discussions, lectures and seminars by guests and hands-on writing exercises. The schedule of seminars and lectures will include: 1) Issues of Art Criticism, 2) Criticism as Seeing and Writing and 3) Special Events.

The keynote lecturer and instructor for the opening seminars will be artist and art critic Peter Plagens. He is art critic for *Newsweek* Magazine and contributing editor for *Artforum*. His artwork is exhibited nationally and internationally. He is also the author of "Moonlight Blues: An Artist's Art Criticism" and "Sunshine Muse: Contemporary Art on the West Coast".

Satisfies an SFAI undergraduate or graduate Art History Elective.



Class meets Friday, August 6, Saturday August 7, and Monday through Friday, August 9 - 13 from 9:30am - 12:30pm and 1:30pm - 4:30pm.  
Studio 16

**Instructor:** Bill Berkson, poet and art critic, is a corresponding editor for *Art in America*. He has taught at SFAI since 1984.

## ENGL100

### English Composition A

3 UNITS

The goal of this class is to make writing a skill and craft readily available as a means of personal and professional expression. We will discuss writing at the macro and micro levels, and consider what makes writing competent, effective, and creative. Course work will include usage, editing, proofreading, and developing one's personal style. Emphasis will be on class discussion, multiple writing assignments, and skills practice keyed to individual needs of students.

Satisfies the English Composition A Requirement.

T, TH June 8 - July 29  
6:00pm - 9:00pm  
Studio 20B

**Instructor:** Cary Pepper teaches courses throughout the Bay Area in magazine writing and has taught English at SFAI since 1997.

## ENGL101

### English Composition B

3 UNITS

Prerequisite: English Composition A or comparable course.

Exploring the autobiography as fact, fiction, and self-expression. Texts will include the autobiographical works of both writers and artists.

Satisfies the English Composition B Requirement.

M,W June 7 - July 28  
1:30pm - 4:30pm  
Studio 20B

**Instructor:** Ruth Beames is Professor of Liberal Arts at SFAI. A graduate of Mills College and UC Berkeley, she has taught at SFAI since 1989.

## HIST100

### Mediterranean Civilizations

3 UNITS

The first of a required sequence of courses that provide the background for advanced study in the liberal arts and sciences. This course is an introductory survey of major historical events in the Near East, Africa and Southern Europe from antiquity to the 14th century.

Satisfies a Liberal Arts Requirement.

M,W June 7 - July 28  
10:00am - 1:00pm  
Studio 8

**Instructor:** Ruth Beames (see bio pg. 11)

## HIST101

### Origins of the Modern World

3 UNITS

Prerequisite: HIST100 Mediterranean Civilizations

Continues the introductory study of major historical events from the 15th century through the development of the European avant-garde in the 19th century. This course should be taken immediately following HIST100, Mediterranean Civilizations, and provides the background for HUMN300/301, Methodologies of Modernism.

Satisfies a Liberal Arts Requirement.

T,TH June 8 - July 29  
1:30pm - 4:30pm  
Studio 8

**Instructor:** Zeese Papanikolas has been Professor of Liberal Arts at SFAI since 1978. He is the author of numerous books, articles, reviews, short stories and academic papers. He is a recipient of the Stegner Fellowship in Creative Writing.

## SOCS201

### Native American Cultures and Places of the Southwest, 1999

3 - 6 UNITS

Prerequisite: Application

The intent of this class is to provide students with information that challenges conventional attitudes about Native American culture. Students will



travel to the White River Apache Reserve in Arizona with the intent of understanding the importance and value of "place". Instruction will combine academic information and practical experience, allowing for an authentic cultural studies perspective.

Students will be expected to engage in an ongoing dialogue with tribal members and other class participants. Student projects will reflect individual as well as group interpretations of knowledge gained during the class experience. Students will keep a journal which will lead to the creation of a talking book – an oral narrative that further explains each student's experience.

**IMPORTANT:** An application questionnaire and detailed information packet are available through the Office of Extension and Summer Programs, 749-4554. Completion of the application questionnaire and a brief interview with the organizers are required for enrollment. This screening process is absolutely necessary because of the sensitive nature of going into an American Indian community. Prospective students must have a genuine interest in the authentic cultural introspection of the American Indian people, specifically, the White River Apache. Students will be additionally responsible for the cost of auto travel as well as food and lodging en route (\$200). This fee is non-refundable and due at the time of registration.

Satisfies a Studies in Global Culture Requirement, Studio or Liberal Arts Elective. Three units of Directed Studies is also available.

June 7 - 14, Mon - Mon  
6:00pm – 9:00pm at SFAI  
Studio 16

June 15 - 27 in the field, Apache Indian  
Reservation, Arizona

**Collaborative Organizers:** Edward Burnam (Lecturer, American Indian Studies, SFSU), Rupert Lupe (Apache Educator), Eddie Madril (Dancer), Danny Goldin (Filmmaker), Ron Christman (Advisor), Eva Watts (Tribal Elder) with San Francisco urban Indian community leaders and activists, White River community tribal elders, community leaders, traditional crafts people and dancers. Various museum curators will also be involved as presenters.

## IN398

### Directed Study

1-6 UNITS

Prerequisite: Junior status and instructor permission. Only degree-seeking students may enroll in Directed Study.

Directed Study is designed for education needs which are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the associate dean. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. Students meet at least three times in the term to satisfy accreditation standards for continuing faculty guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Satisfies a Major Studio Requirement, Studio Elective or Liberal Arts Elective.

## NEW GENRES

*Catherine Greenblatt, Associate Dean; Mark Boswell, Area Manager; Martin Schmidt, Assistant Manager*

## NG215

### Summer Camp

3 UNITS

Prerequisite: Application and interview with instructor.

Students are invited to participate in the creation of a conceptually based summer residence program at The Old School for Social Sculpture, 80 miles NW of Manhattan in New York's Catskill Mountains. This summer 1999 session will provide an alternative to traditional summer residence programs in the visual arts. Emphasis will be placed on ideas and strategies of execution and presentation. Traditional studio space will not be provided. Rather, the site, the environment, and the participants will all provide the resource for exploring alternative workspace. An acclaimed faculty will provide a challenging and unique approach to workshops and seminars.



Tents will be provided and located in the surrounding woods. Students must bring their own sleeping bags and towels. Shower and toilet facilities are provided. The Old Glen Wild Church, undergoing a complete historical renovation, will serve as a performance art space. The former stables will serve as guest quarters for visiting faculty and evening dining. Seminars, workshops and lectures will begin at mid day onward. During the ten-day session students will have the opportunity to interact with each faculty member and present work. Field trips to Manhattan for visits to artists' studios, galleries and museums will be included. Students may also swim, boat and fish in the neighboring rivers and lakes.

**Note: A non-refundable first payment of \$250 is due by April 15, 1999 upon acceptance into the program. Students will be charged an additional \$1,200 for room and board.**

Satisfies a Major Studio Requirement or Studio Elective.

July 5 - 14  
Glen Wild, NY

**Instructor:** Tony Labat is Professor of New Genres and has taught at SFAI since 1985. A winner of numerous grants and awards, he exhibits his work internationally. His work has been seen at the Pacific Film Archive, Berkeley; Institute of Contemporary Art, Boston; the Museum of Modern Art, New York; the San Francisco Museum of Modern Art and the Tel Aviv Museum of Art. Other faculty include: Alex Grey, Alix Lambert, Carlo McCormick, Mike Osterhout, Tony Oursler, Kiki Smith and Robin Winters.

## NG216

### **Making a Pomo Film: a Critical Analysis**

3 UNITS

Prerequisite: Submission of Statement of Purpose to Dean of Academic Affairs. Interview with and approval of instructor.

This course will be presented in conjunction with the project visiting Israeli artist Uri Tzaig is executing while in residence at the Headlands Center for the Arts. Students will be working with Tzaig developing the concept of making a pornographic movie. Students are expected to write a 1500 word essay at the beginning of the course about their interest in this project, and about the different texts they have chosen for research.

Students will examine the habits and conventions of porn video production and identify the ways in which the usual business of filmmaking fosters this brand of fetishism. The workshop will take a critical attitude toward the sexual tensions stereotypical of pornography and toward the tensions produced in and among the hierarchies of cast and crew (director-assistant, actor-director, actor-actor, etc.). By highlighting such tensions of power and objectification the course will examine critical issues raised by the persistence of pornography while dramatizing its practice. In so doing, this course will examine whether the social and cultural effects of pornographic representation extend well beyond the limits of this familiar genre.

M-F, July 19 - July 30  
9:00am - 5:30pm  
Studios 9 & 10

**Instructor:** Uri Tzaig is an Israeli artist whose work is exhibited internationally. He works in multiple media, with a strong emphasis on video and text. Local exhibitions include shows at the University Art Museum, Berkeley and the Judah L. Magnes Museum in Berkeley.

## PAINTING/DRAWING

*Catherine Greenblatt, Associate Dean; David Tangney, Area Manager*

## DR120

### **Drawing I & II**

3 UNITS

Students will work from the figure, still life, imagination and abstraction, using various media, methods and techniques. Emphasis is on cultivation of individual attitudes and ideas.

Satisfies a Major Studio Requirement or Studio Elective.

M - F June 7 - June 18  
9:00am - 5:30pm  
Studio 13

**Instructor:** Sam Tchakalian is Professor of Painting. He has taught at SFAI since 1966 and is the recipient of grants from the NEA and California Arts Council. His work is exhibited internationally.



## PA122

### Landscape Painting

#### 3 UNITS

**Prerequisite:** Previous painting experience and some knowledge of techniques and materials.

This course is an intensive introduction to plein-air painting, focusing on painting the urban and rural landscape. The course is built on the premise that immersion in the urban and rural environment as a subject for painting and drawing can provide an important and transformative process which benefits painters of diverse ideological persuasions. Daily sessions, including discussions and critiques, will be accomplished in a variety of outdoor settings. Unless otherwise directed, students will be expected to produce paintings each day of class. One week will be spent working in the Marin Headlands the other week in San Francisco.

Satisfies an SFAI Major Studio Requirement or Studio elective.

M - F, June 7 - 18  
9:00 am - 5:30 pm  
Studio 116 and on-site

**Instructor:** Chester Arnold exhibits his work extensively on the West Coast as well as in New York, Texas, and the Midwest. He currently teaches at Sonoma State University and the College of Marin.

## PA121

### Living and Breathing Painting

#### 3 UNITS

**Prerequisite:** Previous painting experience and some knowledge of techniques and materials.

This course is designed for students who have an intense passion for the physical act and intellectual process of artmaking. Students will examine new concepts in painting, content in work, painting "blocks", process and material demonstrations. Included in daily demonstrations will be the following: acrylic paint, gels, chalking, oil paint, alkyds, traditional medium, glazing, wax (cold), traditional and non-traditional surfaces, drawing and painting materials, color theory, and composition.

Students will practice the skills of constructive verbal dialogue and criticism with each other.

Satisfies a Major Studio Requirement or Studio Elective.

M-F, June 21 - July 2, and July 9  
10:00am - 6:30pm  
Studios 115 & 116

**Instructor:** Pat Klein is Professor of Painting at SFAI. In addition to teaching at SFAI, Klein has taught at the University of California at Berkeley, the University of California at Davis and California College of Arts and Crafts. She exhibits her work nationally and internationally.

## DR203

### Object and Figure

#### 3 UNITS

**Prerequisite:** Beginning Drawing.

Direct observation of the figure and object will form the content of this course. The investigation of uses of heightened light, figure/ground relationships, and narrative possibilities of objects and the figure will be explored. Students will work in a variety of media and sizes, from still life and the model. Students will also be expected to bring objects and figure sources which are significant to personal imagery and inquiry.

Satisfies a Major Studio Requirement or Studio Elective.

M - F July 6 - 16  
9:00am - 5:30pm  
Studio 13

**Instructor:** Caitlin Mitchell-Dayton has exhibited in many Bay Area alternative spaces, as well as at the San Francisco Museum of Modern Art and the John Berggruen Gallery.

## PHOTOGRAPHY

*Catherine Greenblatt, Associate Dean; Melissa Harris, Area Manager; Mark Lewis, Equipment Technician*

## PH103

### An Overview of Black & White Photography

#### 3 UNITS

**Prerequisite:** None

This course will be both an introduction to and an overview of black and white photography. We will begin with the basic technical aspects of photography in relation to its aesthetic development. The class will look at the history of photography to help understand the inherent characteristics and problems of the medium. Students will build on this to develop a critical



evaluation of their own work and the work of others in the class. The course includes gallery and museum field trips, photographic field sessions, darkroom instruction, slide presentations of historical and contemporary work, guest speakers and class critique sessions. Instruction will be given in various films, papers, developers, photographic formats and camera skills.

Satisfies a Major Studio Requirement or Studio Elective.

M - F, June 7 - July 2  
9:00 am - 1:00 pm  
Studio 16 & lab

**Instructor:** Robert Dawson teaches photography at Stanford University, San Jose State University, SFAI and numerous institutions in the Bay Area.

## PH215

### Direction and Inspiration

3 UNITS

Prerequisite: Photo 101, Understanding Photography, or instructor permission.

This photographic class is designed for intermediate and advanced students who are self-motivated and capable of in-depth projects. The class will focus on each individual's progress and direction in photography and help develop the context and the formation of their aesthetic path. Students will be asked to define a project during the course. We will review portfolios and work-in-progress, and discuss the potential development of their direction.

Students will take a field trip to the Sierra foothills, mid-week, for three days and two nights. Attendance is required. An additional \$50 fee for room and board will be required.

Satisfies a Major Studio Requirement or Studio Elective.

M-F, June 7 - July 2  
1:30pm - 5:30pm  
Studio 16 & Lab

**Instructor:** Linda Connor is Professor of Photography at SFAI, where she has taught since 1969. A recipient of three NEA awards and a Guggenheim Fellowship, Ms. Connor has taught and lectured throughout the world. Her work is in the collection of the Art Institute of Chicago, the Corcoran Gallery, the Polaroid Corporation, the

Museum of Modern Art in New York and the San Francisco Museum of Modern Art.

## PRINTMAKING

*Catherine Greenblatt, Associate Dean*

## PR109

### Japanese Woodblock Printing

3 UNITS

Prerequisite: None

This class is devoted to the basics of Japanese woodblock printing, Ukiyo-e. Students will work in this printmaking technique which does not involve the use of presses or oil-based inks. Unlike Western methods, Ukiyo-e blocks are printed by hand and color is applied with watercolor and rice paste.

Students will devote time in this medium to design, composition, and techniques of gradation (bokashi).

Satisfies a Major Studio Requirement or Studio Elective.

M-F, June 7 - July 2  
9:00am - 1:00pm  
Studios 1 & 2

**Instructor:** Keiji Shinohara is a Visiting Artist and Fellow at Wesleyan University, Middletown, CT. Mr. Shinohara has taught at SFAI since Summer 1997.

## PR110

### Workshop for Book Arts

3 UNITS

Prerequisite: None

This workshop introduces the book structure as an art form and as an alternative space to exhibit and communicate ideas. Various book structures including accordion books, Chinese bound books, sewn section books, slipcases, edition and unique books are taught. Traditional and alternative printmaking techniques will be introduced and encouraged. The class will incorporate group and individual projects, lectures, slides, demonstrations, in-class and assigned projects, oral presentations, group discussions and critiques.

Satisfies a Major Studio Requirement or Studio Elective.



M-F July 6 - 30  
9:00am - 1:00pm  
Studios 1-4

**Instructor:** Howard Munson is a master printer, bookmaker, and printmaker who has been teaching both art forms in San Francisco since 1983. He is co-owner of Iger/Munson Print Studio.

## SCULPTURE

*Catherine Greenblatt, Associate Dean; Jim Blevins, Area Manager; Julia Cole, Technical Supervisor, Ceramic Sculpture*

### CE120

#### Ceramic Sculpture I & II

#### 3 UNITS

This course is designed to meet the needs of both beginning and continuing students in ceramics. This course focuses on hand-building, as well as throwing on the wheel and working with thrown forms.

The course will consist of informal lectures, slides and demonstrations. Students who have completed several semesters of ceramics courses may choose to work on independent projects although attendance and participation in the class is required.

Satisfies a Major Studio Requirement or Studio Elective.

M - F, July 6 - July 30  
1:30pm - 5:30pm  
Studio 106

**Instructor:** Edward Blackburn has taught at numerous universities, including Santa Clara University, California State at Sacramento and San Francisco State. A recipient of NEA and California Arts Council awards, his work is exhibited nationally and is in the collections of the Oakland Museum and the San Francisco Museum of Modern Art.



# REGISTRATION FORM

TERM: SUMMER 1999

DEGREE/PROGRAM AT SFAI:

☐ BFA ☐ PB ☐ MFA

☐ Non-Degree

Last Name \_\_\_\_\_ First Name \_\_\_\_\_ ( ) \_\_\_\_\_ Local Telephone \_\_\_\_\_

Social Security Number \_\_\_\_\_ Date of Birth \_\_\_\_\_ Major \_\_\_\_\_

Local Address \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Billing Address (if different from above) City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Name of person to contact in case of emergency \_\_\_\_\_ ( ) \_\_\_\_\_ Telephone Number \_\_\_\_\_

Title VI of the Civil Rights Act of 1969 and Title IX of the Educational Amendments of 1972 require the following information.  
Please check the circles appropriate to you.

☐ Female ☐ International Student  
☐ Male

☐ Hispanic  
☐ Native American

☐ White/Non-Hispanic  
☐ Asian Pacific Islander

☐ Black/Non-Hispanic  
☐ Non-Resident of US

I GIVE ☐ I WITHHOLD ☐ permission for SFAI to release my Public Directory Information for this term as provided by The Family Education Rights and Privacy Act of 1974. **Seniors: if this is your final term, your choice now will remain after graduation.** "Directory" information is defined as: name, local residence and phone number, major field of study, current schedule of classes, dates attended and degree(s) conferred.

| COURSE CODE | COURSE TITLE | INSTRUCTOR | DATES | DAY | TIME | CREDIT |
|-------------|--------------|------------|-------|-----|------|--------|
|-------------|--------------|------------|-------|-----|------|--------|

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TOTAL UNITS

HOW DO YOU PLAN TO PAY FOR TUITION? Please check one.

☐ PAYMENT IN FULL

☐ FINANCIAL AID/LOANS

☐ STAFF BENEFIT

CREDIT CARD NUMBER \_\_\_\_\_ (VISA, MC & AMEX only) EXPIRES \_\_\_\_\_ NAME ON CARD \_\_\_\_\_

☐ CHECK ENCLOSED (Please make check payable to SFAI)

I agree to observe the academic and financial regulations of the San Francisco Art Institute as published in the 1998-1999 Student Handbook and 1999 Summer Schedule of Classes.

STUDENT'S SIGNATURE \_\_\_\_\_ DATE \_\_\_\_\_

REGISTRAR'S OFFICE: \_\_\_\_\_  
Initials and Date

☐ MAIL ☐ PHONE ☐ FAX ☐ IN-PERSON



# Important Telephone Numbers

|                                    |              |
|------------------------------------|--------------|
| Admissions Office                  | 415 749.4500 |
| Cashiers Office                    | 415 749.4544 |
| Extension & Summer Programs Office | 415 749.4554 |
| Financial Aid Office               | 415 749.4520 |
| Registrar                          | 415 749.4535 |
| Student Services                   | 415 749.4525 |

**SAN FRANCISCO  
ART INSTITUTE**

800 Chestnut Street  
San Francisco, CA 94133

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